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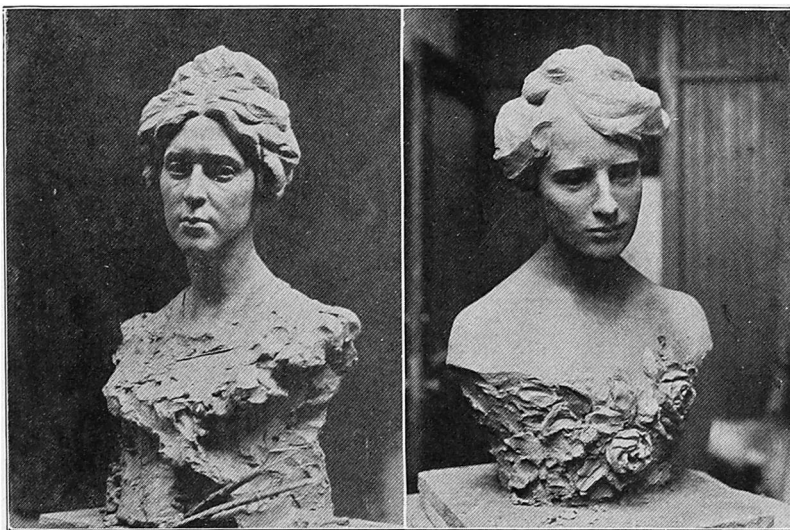
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MODELING FROM LIFE  
By Mary M. Naughton and Lena Qualley

## ART EDUCATION IN AMERICA\*

"A great change has taken place in public sentiment. The arts are no longer regarded as comparatively unimportant to our national growth and dignity, and an ever-increasing enthusiasm has replaced languid interest or indifference. Our great cities have their museums, their art schools, and lectures; our colleges, their art professors and their collections of casts and pictures; and our libraries, their multiplicity of books upon artistic subjects, whose circulation equals, if it does not surpass, that of books on other topics. A desire to keep up with the times in art matters, as in all else, seems to have taken possession of us, and the names and works of Ruskin, Hamerton, Charles Blanc, and Lübke are as familiar to us as to our European brethren."

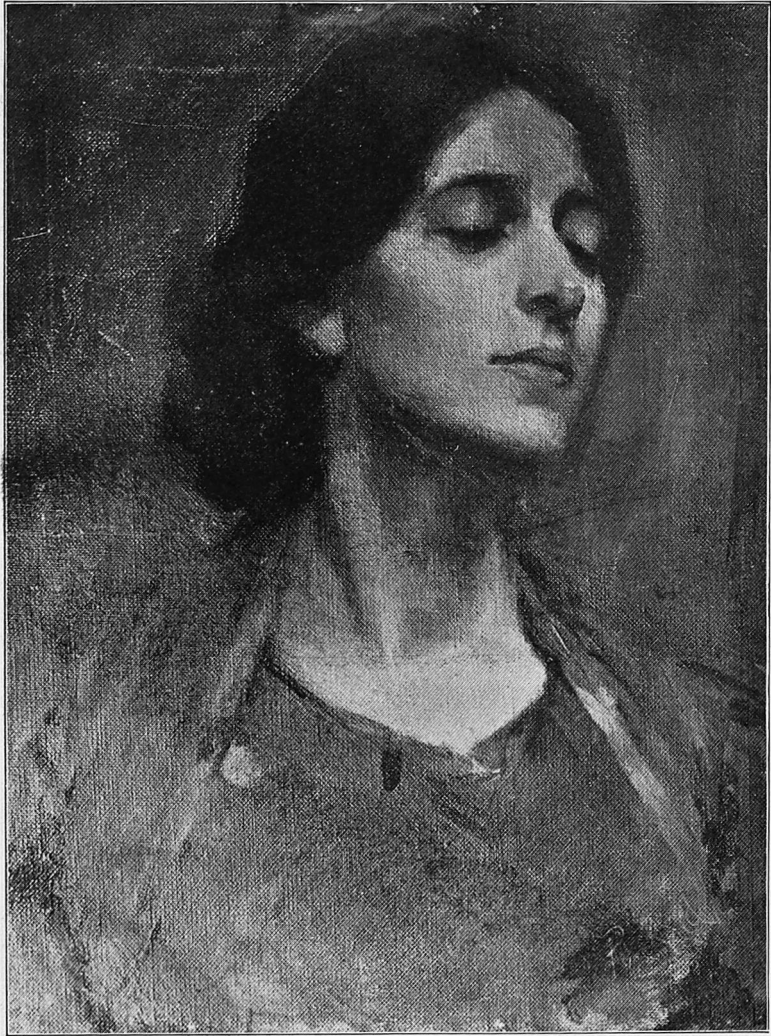
These words were written twenty years ago by one of the closest observers of American art and art conditions. They are, of course, the words of an enthusiast,

\*Illustrations by students.



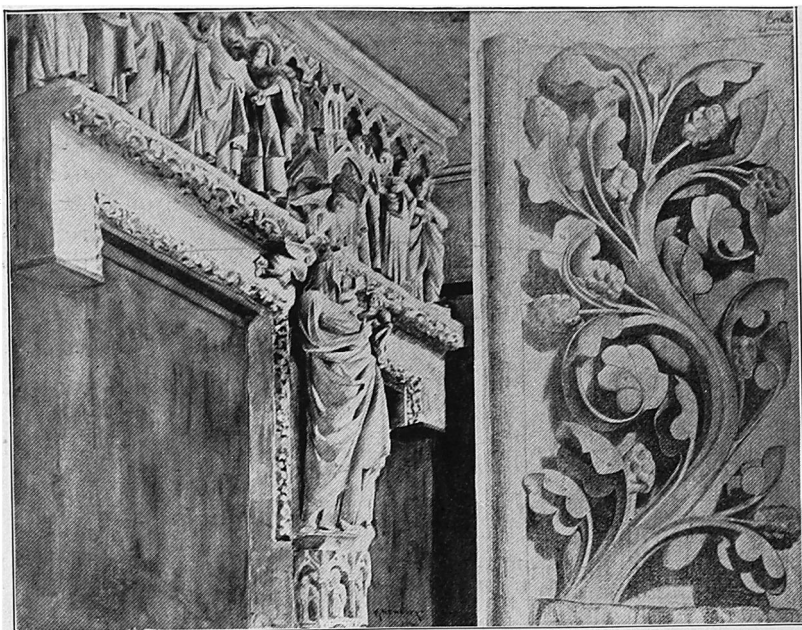
WATER-COLOR FROM STILL LIFE  
By Clarence Bodine

but they fairly express the birth of a new era in our national life. He, however, would have been deemed a bold prophet who would have predicted two decades ago the deeper and more widespread



STUDY IN OIL FROM LIFE  
By Mabel Packard

interest that now obtains in this country in all forms of fine art, or the increased and improved facilities now offered to students for developing their abilities, or the magnificent results now evidenced in American art exhibitions.

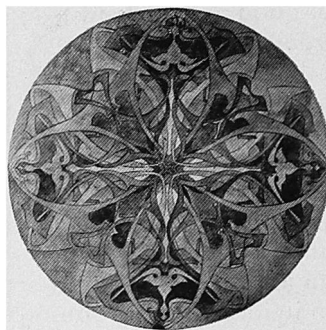


WATER-COLOR FROM CAST  
By Katherine Newbury

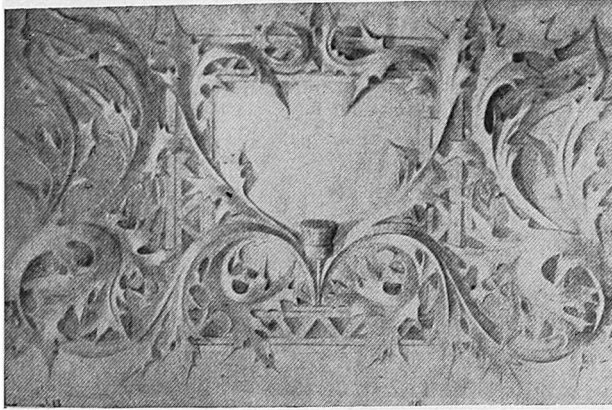
CHARCOAL DRAWING FROM CAST  
By Cora B. Shinkle

Never was love of art and pride in American achievement so manifest as at the present time. Never were such opportunities offered to the general public for indulging its tastes. Never were American institutions better equipped for developing native talent. The student classes are awake to their privileges, and as a consequence the better class art schools of this country show an annual increment in the matter of enrollment. All educational methods in a large measure are the result of experiment, and this awakened interest in art, this marked influx of students to the art schools, brings its new problems and its new duties and responsibilities to teachers and directors alike.

To what extent shall old methods be followed or new methods be countenanced? How best shall the pressing needs of the present day be met? On what lines shall courses of study be cast so that students may receive the greatest possible benefit from the instruction given them? In what way shall those into whose hands naturally falls the guidance of youth best foster the love



DECORATIVE CIRCLE  
By Mrs. Evelyn Beachey



DECORATIVE DESIGN  
By Flora H. Woods

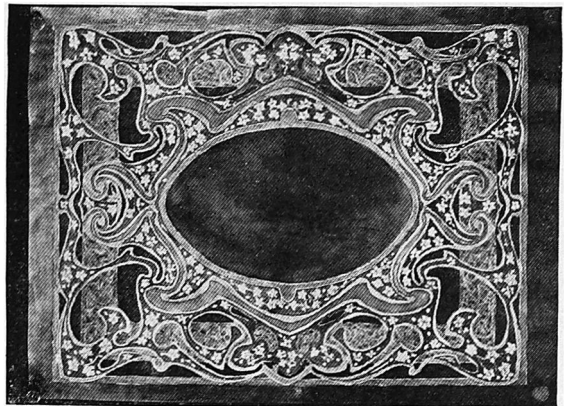
of art, stimulate effort toward worthy attainment, and perpetuate the movement, begun a generation or more ago, as stated in the foregoing quotation, and bring it to its full fruition? These are all vital questions, the earnest of many another that might be

asked, and upon the conclusions reached by teachers depends the worth of art schools as a factor in higher education. A word of suggestion, the result of wide experience, may not be untimely.

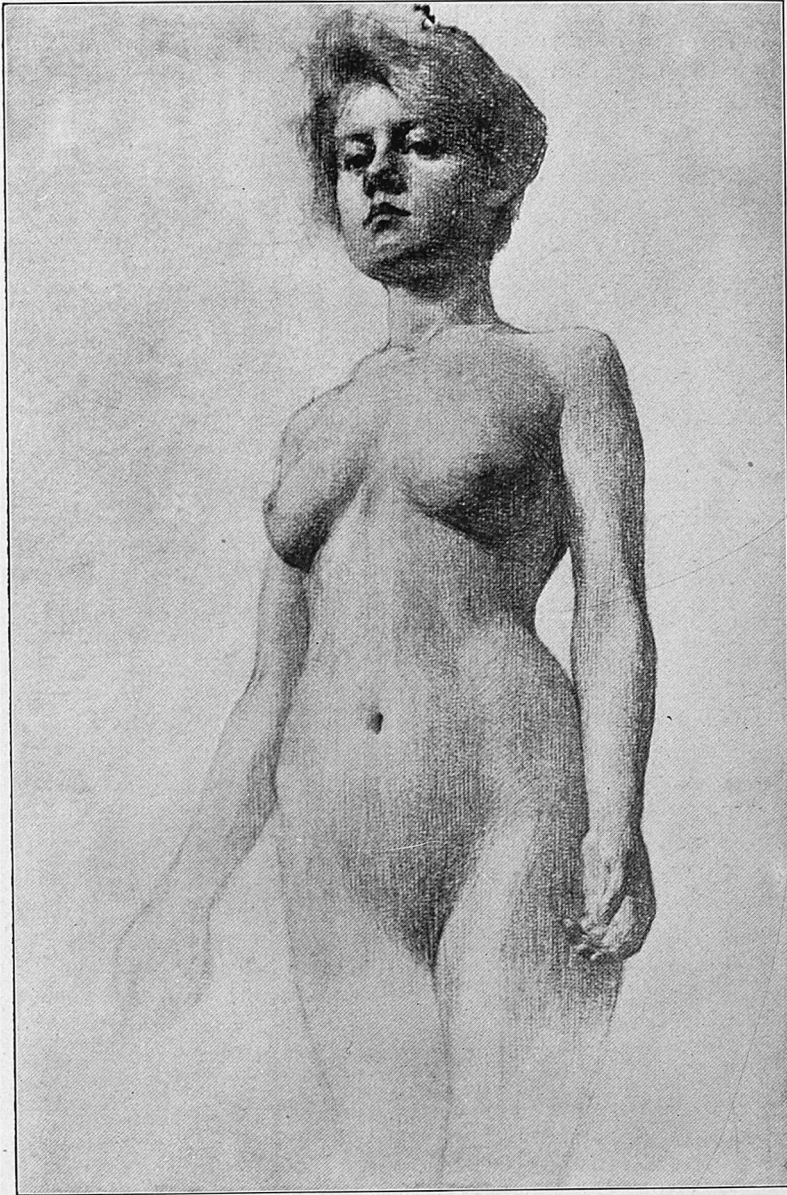
ED.

The career of the successful artist, like that of all other successful men, depends upon various elements, chief among them, the character of the man himself, his general attainments, and his professional accomplishments. It is this last element with which the art school must chiefly concern itself, although the wise plan would contemplate such an arrangement of conditions as would favor also the development of character and the increase of general attainments.

In a certain sense it may be said that when you have provided a good teacher, a good model, and a good light, you have all the essentials for art study which the world affords. But to these essentials may be added many collateral advantages; and it is found that an art school, like an individual, takes on character and maturity by course of time.



DESIGN FOR RUG  
By Edith Jeffrey



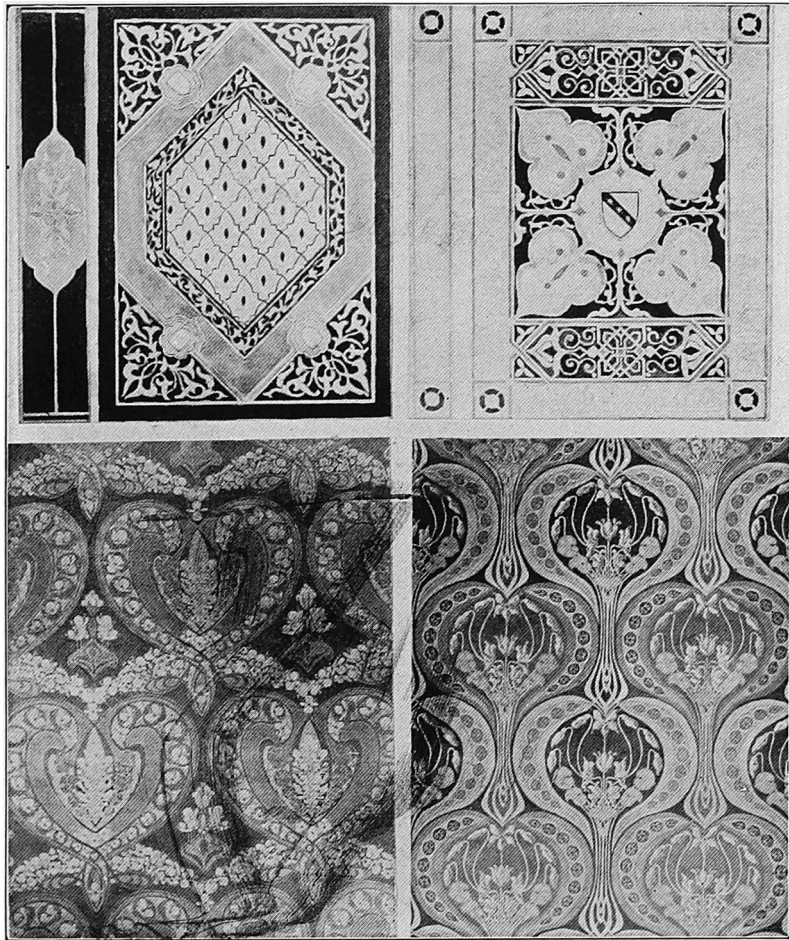
CHARCOAL STUDY FROM LIFE  
By Louise Perrett

In American art schools it must be clearly recognized that by no means all the students contemplate the profession of an artist, but many will become illustrators and teachers. The problem is so to



arrange conditions that a student with no professional preparation shall in three or four years acquire good technical methods, and open the door to progress in his profession.

By almost universal consent the basis of the practice of art is the



**DECORATIVE DESIGNS**

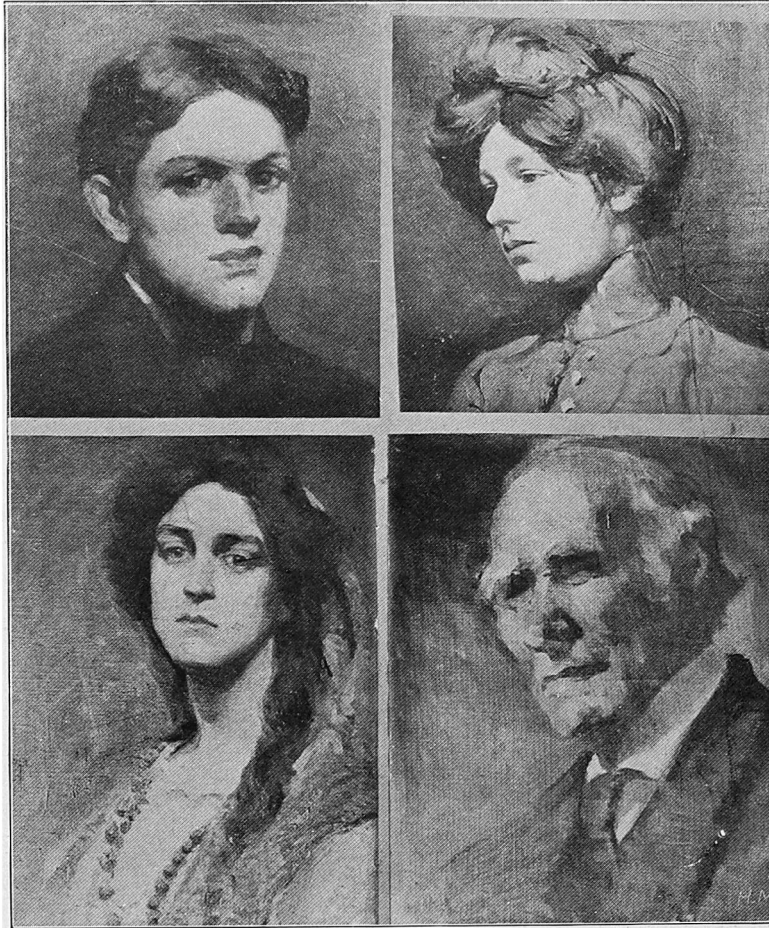
Book Covers by Anna M. Lessman and Nell W. Hagny

Wall-Paper Patterns by Helene E. Warder and M. Maude Knox

study of the human head and figure, and this not for any mysterious reason, but because they are full of subtle line and color, are easily obtained, and are endless in variety, yet with sufficient constancy to make correction possible. The elementary student, therefore, should begin at once to study the figure, probably at first from fragments of

the antique, as being simpler and easier than life. Probably half the day is enough for such severe drawing, and the other half may be given particularly to sketches of the figure at rest and in action.

At the same time elementary perspective should be begun, which



STUDIES IN OIL FROM LIFE

By Lena Qualley, Ethel L. Coe, Walter Rowe, and Louise Neal

is best done by the drawing of geometrical solids from nature and from memory. This is of decided importance, since no free-hand drawing can be made which does not involve perspective, and ignorance of it is similar to bad spelling and bad English in writing or speaking. It is surprising how many pretty good artists are unwilling to give a brief period of study to this grammatical point, but the best





PEN AND INK SKETCH  
By A. Belassa

do not neglect it. The student pursues his drawing of antique through successive stages until he can manage the whole figure in full light-and-shade, and by this time he should have access to the nude figure a part of the time, so as to understand what the antique means.

With regard to technical handling, mediums, and the like, there is a considerable range of choice, and it may be set down as certain that the teacher must be allowed to use those which he prefers. No artist or drawing teacher worthy of the name will accept dictation upon these points, and in general the only way to manage a large art school, or, I suspect, any educational institution, is to choose able teachers, and allow them to work out their own specialties freely, co-ordinating the different classes as may be possible.

A moderate course of study of artistic anatomy, with strict reference to the living model, may well be taken rather early, and ought to be accomplished in much less than a year. Experience goes to show that in an art school it is scarcely feasible for students to begin to use color (except in a sketch class, where they work at will) until they can draw well enough to put ordinary still-life objects in place for themselves, that is, probably about the time they take up the full figure in antique, with limited nude study.

Painting in oil or water-colors from still-life objects and draperies is a proper preparation for painting from life. Meanwhile careful drawing from the nude figure and head goes on, and most teachers think that modeling in clay is also a useful exercise for the artist. Finally the student attains to painting in full from the figure and the costumed model with accessories.

For simplicity one important element has been omitted thus far, that of original composition. From the beginning a student should practice composition or picture-making, even in a rude way, in the classes of illustration and of composition. Memory drawing should be stimulated by the assignment of subjects for illustration in which the student relies upon material accumulated in his studies elsewhere.



PEN AND INK SKETCH  
By N. P. W. Swanson

He should learn to present a given subject in agreeable form with regard to line, arrangement, and balance of light-and-shade. This study gradually develops until it eventuates in a completed picture.



STUDY IN OIL FROM LIFE  
By Daisy Dunton

Specialists in illustration, of course, must learn the peculiar mediums and processes of their art. For those who intend to become teachers it is necessary to provide special pedagogic instruction.

Thus far we have been speaking of actual practice alone, but for the highest advantage the student must have access to lectures upon history, theory, and practice of art by the most competent authorities, must enjoy the use of an art library containing not only books but reproductions of great masterpieces of art, and must have opportunity to visit permanent and passing collections of paintings of the highest quality.

The most comprehensive schools embrace departments, not only of drawing, painting, and modeling, but also of decorative designing and architecture, and it is found that the interaction between what is called fine art and industrial or applied art is wholesome and beneficial on both sides. Strictly speaking, the term "art school" is a misnomer, because art in the sense in which it is common to literature, music, painting, and sculpture cannot be taught otherwise than by the general cultivation of the individual. Such terms, therefore, as "school of art practice," or "school of drawing and painting," etc., are preferred by the best authorities, except for brevity. It would be well if it were possible for schools of art practice to embrace also the study of poetry, language, history, and mythology, but the art courses are too short to permit of this, and the student must be relied upon to devote attention to these subjects elsewhere.

W. M. R. FRENCH,  
Director of the Art Institute of Chicago.



CRAYON SKETCHES

By N. P. W. Swanson and Alice Cleaver